

Auralia

for voice, viola, drone, and participants

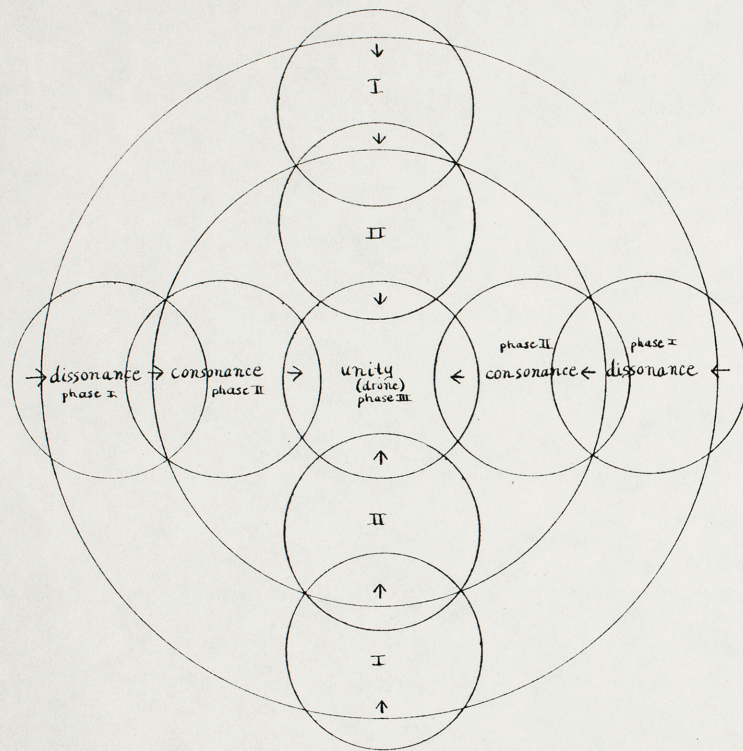
ellen band

onecinitas - toronto

77/78.

environmental setting

any number of persons are seated in a circle equipped with a bell and striker. the vocalist and violist are seated back to back in the centre. four lights are positioned outside the circle describing a square.



instructions for the vocalist and violist

the drone begins the piece and is played throughout. it is composed of a fundamental, the fifth, and an octave above the fundamental and presented in traditional form (ie. suti box or tamboura).

prepare for a few moments by centering attention on the drone. realization of the piece takes place as a slow transformation through the three phases as illustrated, using pitches executed as long sustained tones with no pitch variations. pitch choices are determined by each phase's relationship to the established drone. each phase is approximately ten minutes long. pitch entrances and decays are to be soft and gradual. transition from one phase to another must be imperceptible with phase overlapping as illustrated. performers are to move through the phases in close relationship.

instructions for participants

as naturally as possible, direct all attention towards maintaining a continuous watch for any impressions and/or responses directly resulting from your relationship with the music. watch for a point in the observation which distinguishes itself as unique. be discriminatory. communicate that moment by striking the bell once. if so desired, this point may serve as the beginning for a personalized meditation. when the music has stopped, remain focused and seated, listening to the sounds of the environment, until your attention naturally drifts. because "auralia" is a group event, participants are invited to share their particular experience(s) with each other.